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MARLOWE'S VERSIFICATION AND STYLE

By TUCKER BROOKE

Since Greene sneered enviously at 'that Atheist Tamburlan' and the 'mad and scoffing poets . . . bred of *Merlin's* race . . . that set the end of scholarism in an English blank verse,' and Jonson paid his tribute to 'Marlowe's mighty line,' the poet's fame has rested chiefly upon his exquisite mastery of blank verse. During the fifty years which preceded the composition of *Tamburlaine*, this metre had been employed by a considerable variety of English writers. A complete list of the extant efforts would include the following:

The Earl of Surrey's translation of books ii and iv of the *Æneid*.

Two short narrative poems by Nicholas Grimald, *The Death of Zoroas* (115 lines) and *Marcus Tullius Ciceroes Death* (88 lines), published in Tottle's Miscellany, 1557.

Sackville and Norton's play of *Ferrex and Porrex*, or *Gorboduc*, modelled on Seneca, 1561.

The tragedy of *Jocasta*, translated from the Italian by Gascoigne and Kinwelmarsh, 1566.

Turberville's *Heroical Epistles of Ovid*, a translation of six of the *Heroides*, 1567.

Spenser's fifteen 'sonnets' in Van der Noodt's Theatre 1569.¹

Gascoigne's *Steel Glass*, a satire upon contemporary London life, 1576.

A poem of 170 lines in Barnabe Riche's novel, *Don Simonides* (2nd. tome), 1584.

Certain parts of Peele's *Arraignement of Paris*, 1584, of which the greater portion is in riming couplets.

Also Peele's *Lines to Th. Watson* (11 lines), prefixed to the latter's *Hekatompathia*, 1582, and the opening speech of Peele's *Device of the Pageant* before Wolstan Dixi, 1585 (53 lines).

Possibly, *The Misfortunes of Arthur*, by Thomas Hughes and others, 1587. (There is no positive evidence that this work antedated *Tamburlaine*.)

The rather modest merits of these precursors of Marlowe have been copiously investigated and analyzed.² Professor Creizenach

¹ Collier (*Poetical Decameron*, 1820, i. 95 ff.) calls attention to the "specimen of peculiar blank verse" in the August eclogue of the *Shepherds' Calendar* (ll. 151-189).

² Cf. Arnold Schroeder, *Ueber die Anfänge des Blankverses in England*, *Anglia* iv. 1-72 (1881); Joseph B. Mayor, *Chapters on English Metre*, 2nd.

has set forth the dubious claims of Lyly;³ Professor Gummere those of Peele.⁴ It is of course certain that the lines of the latter poet show an enormous advance over Surrey's in accuracy and melodiousness; yet the general feeling that the real significance of blank verse began with *Tamburlaine* remains critically unassailable.⁵ That play signalized the adolescence of English blank verse by endowing it with two qualities previously lacking: it first made it native to the genius of the English language, and made it the characteristic vehicle of expression of an individual poet.

Hallam pointed out the probability that Surrey's experiment was suggested by the fact that Cardinal Ippolito de Medicis (or Francesco-Maria Molza) had previously rendered the second book of the *Aeneid* into Italian blank verse (*sciolti versi*). The un-English character of the versification is noted on the title-page of the second edition of Surrey's work (book iv), which calls it a 'straunge meter'; and it was consciously as a strange or foreign metre that blank verse was employed in England throughout the period before Marlowe. It seems to have been valued chiefly

ed., 1901, ch. ix, *The Blank Verse of Surrey and Marlowe*; Van Dam and Stoffel, *History of the Structure of the Blank-Verse Line* (ch. xii of *William Shakespeare: Prosody and Text*); Rudolph Imelmann, *Zu den Anfängen des Blankverses* . . . *Sh.-Jb.*, 1905.

³ These depend upon giving an early date (ca. 1584) to Lyly's one comedy in blank verse, *The Woman in the Moon*. For the improbability of such a date, cf. Feuillerat, *John Lyly*, 579 f.

⁴ *Representative English Comedies*, I, 339 f.

⁵ 'If Marlowe did not re-establish blank-verse, which is difficult to prove, he gave it at least a variety of cadence, and an easy adaptation of the rhythm to the sense, by which it instantly became in his hands the finest instrument that the tragic poet has ever employed for his purpose, less restricted than that of the Italians, and falling occasionally almost into numerous prose, lines of fourteen syllables being very common in all our old dramatists, but regular and harmonious at other times as the most accurate ear could require.' Hallam, II, 375.

'What makes his career almost a literary miracle is the fact that he created a style and manner of writing which in its essentials has remained unchanged to the present day. Behind Marlowe, English poetry may be beautiful, interesting, truthful to Nature, inspired, what you will, but it is confessedly archaic, mediaeval, unmodern.' Anonymous reviewer in *Spectator*, Sept. 19, 1891.

as a proper means of translating or simulating the exotic grace of Latin quantitative verse. Grimald's *Death of Zoroas* is translated, with some amplification, from the Latin of Gautier de Chatillon's *Alexandreis*;⁶ and his other poem from his contemporary Beza's *De Morte Ciceronis*.⁷ The authors of *Ferrex and Porrex* and *Jocasta* are apparently seeking to give the impression of the Senecan *senarius*. In *The Steel Glass* Gascoigne appears to be aiming at the ostentatiously pedestrian elegance of Horace's *Sermones*. In *The Arraignment of Paris*, it should be noted, Peele uses blank verse only in a few passages where he is studiously emulating the cool dignity of Latin declamation; *i. e.*, in Ate's Prologue, Paris's Oration to the Council of the Gods (iv. i), and the stately praise of the Nymph Eliza by Diana and Pallas (v. i.)

So far blank verse had been a metre employed with increasing skill, but employed only when Englishmen were affecting to write like Romans. The first lines of *Tamburlaine* gave it at once the freedom of English life and feeling:

From jiggling veins of riming mother wits
And such conceits as clownage keeps in pay,
We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms. . . .

For seven years one of the most vigorous and original British poets made it the characteristic, almost the sole, mouthpiece of his personality, and it became in its implications and appeal an utterly different thing.

No sympathetic reader can be untouched by these new qualities in the verse of *Tamburlaine*. First of all, the absence of anything tentative or experimental in the choice of metre challenges attention. The young poet confidently stakes his career upon the adequacy of his medium to every poetic occasion. And back of this in all the ringing lines is the unmistakable sound of a personal voice, as clear as that of his great successors, Shakespeare and Milton.

These points are axiomatic. No critic, I think, has failed to recognize them, and no discussion can do much more than stress

⁶ Migne's *Patrologia Latina* (vol. 209) book iii, ll. 1250-1319.

⁷ Theodore Beza, *Poemata, Sylva Secunda*.

their obviousness. But there are in the metrical art of *Tamburlaine* and the succeeding plays many features which repay technical analysis.

Marlowe was enamoured of the regular iambic decasyllable: to him it seems to have appeared neither monotonous nor restricted in its effects. In his early work particularly he was, as Jonson noted, an artist of the single line, and *Tamburlaine* makes its strongest appeal to readers through these mighty lines, marked usually by no metrical irregularities or equivalences, yet brilliant in the accuracy with which each gives voice to a perfectly distinct emotion:

‘And ride in triumph through Persepolis!’
 ‘Still climbing after knowledge infinite.’
 ‘I hold the Fates bound fast in iron chains.’
 ‘And Tamburlaine is Lord of Africa.’
 ‘Holla, ye pampered jades of Asia!’

In *Tamburlaine* the heady music of the five marching iambs normally drowns the tendency to variation. Unlike Shakespeare, Marlowe here uses the feminine ending—the line of eleven-syllables—in only about two percent of the cases. Unlike Milton, he is reluctant to break up the independence of his verses by strong caesural pauses. Habitually the lines are end-stopped. The ornament of rime is added in only five per cent of them, and in many of these instances is probably involuntary.

Stylistic devices are not numerous or conspicuous. Professor Hubbard notes the rather frequent employment of a type of line in which a kind of strophic and antistrophic effect is bound up with three-fold balance of parts, as in

The fainting army of that foolish king (660)*

Ellis illustrates the use of a ‘blank verse couplet.’⁹ Sometimes, again, we have a quatrain effect, as in lines 553-556:

* Frank G. Hubbard, “A Type of Blank Verse Line found in the Earlier Elizabethan Drama,” *Publ. M. L. A.*, 1917, xxxii, 68-80.

“The strong melody of his early verse is simple and little varied; the chief variation being a kind of blank verse couplet, generally introduced near the end of a speech, in which a tumultuous crescendo is followed by a grave and severely iambic line:—

And sooner shall the Sun fall from his Spheare,
 Than *Tamburlaine* be slaine or ouercome.’ (371 f.)

(Mermaid ed., p. xxxii f.)

He that can take or slaughter *Tamburlaine*,
 Shall rule the Prouince of *Albania*.
 Who brings that Traitors head *Theridamas*,
 Shal haue a gouernment in *Medea*.¹⁰

Marlowe's most striking achievement in style, however, apart from the single line, is in *Tamburlaine* the verse paragraph, which is often of a lyric rather than dramatic nature. Here, as in true lyrical poetry, the perfect single line is not absorbed in the sense of the speech as a whole, but forms the theme of a burst of sustained emotion, which plays about it and often repeats it as a refrain. *Tamburlaine* is full of such inwrought lyrics, of which the most famous is the great speech on Beauty (1941-1971), and the most musically remarkable Zenocrate's lament over Bajazeth and Zabina (2129-2153) and *Tamburlaine's* lament over Zenocrate (2983-3005).¹¹

With such simple metrical tools Marlowe works. Few English poets, if any, surpass him in the sheer wonder of the different effects he makes them accomplish. Lowell's remains the best description of the surprise which readers of *Tamburlaine* feel continually:

In the midst of the hurly-burly there will fall a sudden hush, and we come upon passages calm and pellucid as mountain tarns filled to the brim with the purest distillations of heaven. And, again, there are single verses that open silently as roses, and surprise us with that seemingly accidental perfection, which there is no use in talking about because itself says all that is to be said and more.¹²

The special metrical triumph of *Tamburlaine* consisted, then, in its demonstration of the unsuspected power and range possible to the simple iambic decasyllabic line. The failure of the poet to make more than very slight use of the devices upon which his successors mainly depend for variety—rime, the feminine ending, the run-on line, and variation of caesural pause—has, however, apparently led readers to overlook the presence of certain other differentiating agencies by which monotony is avoided or special effects gained. These are particularly the alexandrine, the nine-syllable line, and the tetrameter.

¹⁰ Cf. also lines 405-408, 438-441; *Edward II*, 1063-1066.

¹¹ Compare Peele, *David and Bethsabe*, II, v. 27-43.

¹² *The Old English Dramatists*, 1892, p. 36.

It was perhaps the influence of Spenser, especially strong in *Tamburlaine*, which encouraged the sporadic introduction of alexandrines. One of them, indeed, (4103) is taken direct from the *Fairy Queen*. I count in all some thirty pretty definite examples; *e. g.*,

And must maintaine my life exempt from seruitude (227)
 How now my Lords of *Egypt* & *Zenocrate*? (309)
 And sit with *Tamburlaine* in all his maiestie (404)
 I must be pleasse perforce, wretched *Zenocrate* (454)
 As if as many kinges as could encompassse thee (709)
Ortigius and *Menaphon*, my trustie friendes (734)
 Long / liue *Tamburlaine*, and raigne in *Asia* (915)
 Be honored with your loue, but for necessity (1015)
 Now strengthen him against the Turkish *Baiazeth* (1289)
 Nay take the Turkish Crown from her, *Zenocrate* (1318)
 Not for the world *Zenocrate*, if I haue sworn (1569)
 To entertaine some care of our securities (1810)
 Ah faire *Zenocrate*, diuine *Zenocrate* (1916)
 For faire *Zenocrate*, that so laments his state (1986)
 The braines of *Baiazeth*, my Lord and Soueraigne (2088)
 What saith the noble Souldane and *Zenocrate*? (2277)
 And thou shalt see a man greater than *Mahomet* (3457)
 And vsde such slender reckning of your maiesty (4195)
 Take them away *Theridamas*, see them dispatcht (4246)
 But stay, I feele my selfe distempered sudainly (4329)¹²

The great majority of these lines occur at the opening or close of speeches.¹⁴ Elsewhere they justify themselves by conveying a tone of earnest entreaty, as in 734, 1015, 1289; or by underlining the dignity of some idea, as in 227, 1810, 2088, 3457. 709 is the first line of a blank verse couplet, closing a speech of particularly formal gravity. In 915 we have the monosyllabic first foot characteristic of the nine-syllable line.

This nine-syllable line, in which the first foot consists of a single strong syllable, is employed occasionally by Marlowe, as by

¹²I do not attempt to estimate the precise total of Alexandrine lines, because there are many where it must be a matter of doubt whether six full feet are to be measured, or whether the line is by elision to be reduced to eleven or even ten syllables. This is especially true where long proper names are concerned, as in 54, 128. Compare also 1329.

¹⁴Lines 309, 1318, 1569, 1916 begin speeches. 404, 1986, 2277, 4195, 4329 end speeches. 454, 915, 4246 are entire speeches, 454 being also the concluding line of an act.

¹⁸ Knutowski notes the incomplete verse, particularly of two feet, as specially characteristic of Marlowe. This is hardly true.

Bring out / my foot-/stoole (1445)
 Chide her / *Anip/pe* (1515)
 Put / him in / againe (1526)
 Come / bring in / the Turke (1570)

Compare Almeda's impatient query

Wel / sir, what / of this? (2509)

and the two dimeters of Techelles:

What now? In loue (302)
 Come let vs martch. (332)

In three of the instances above, the impatience indicated by the short line is further marked by the employment of the monosyllabic first foot.

More characteristic of *Tamburlaine* is the line of four feet; e. g.,

You may doe well to kisse it then (106)
 Where is this Scythian *Tamberlaine*? (348)
 That dare to manage armes with him (1296)
 My Lord, how can you suffer these (1664)
 Thats wel *Techelles*, what's the newes? (1979)
 Tis braue indeed my boy, wel done (4261)

The ill-advised surgery of modern editors, who have almost uniformly offered to pad out such lines, is confuted by the clear purposefulness of the shortened measure. In the examples quoted the tetrameter gives point successively to Cosroe's studied contempt for Mycetes, to Theridamas's impatience concerning the paltry Scythian he has been sent to capture, to Zabina's outraged horror at the idea that the latter should venture combat with the Great Turk, to Zenocrate's imperial displeasure at her lover's long-suffering, and to Tamburlaine's exulting joy in the report of Techelles and the precocious conduct of his son. The omission of one foot has the effect of stressing one of the rest like italics or a point of exclamation:—'to *kisse* it then'; '*Where*'; '*that dare*'; '*My Lord, how can you*'; '*Thats wel Techelles*'; '*Tis braue indeed my boy, wel done.*'¹⁷

¹⁷ Compare *Faustus* 1288: Sayes, Faustus come, thine houre is come. Shakespeare's early plays show a similarly intelligent use of the short line, possibly caught from Marlowe. Cf. *Romeo and Juliet*, II, ii, 10 f.

'It is my lady; O! it is my love:

O! *that she knew she were.*'

So III, iv, 129, 220; IV, iii, 18, 20; IV, v, 54.

1 *Henry VI*, II, iii, 60: 'That will I show you presently.'

Irregularities of scansion are few in Marlowe. Among those which should be noted are the use of a trochee in place of the iamb in the first foot:

Soft ye / my Lords and sweet *Zenocrate* (315);

and the habit of employing a foot of two unaccented syllables (pyrrhic) in the last place:

Before we part with our posses/sion (340)
And made a voyage into *Eu/(o)rope* (2777)
And now themselves shal make our Pa/geant (4069)

This last is perhaps Marlowe's most striking mannerism in scansion. It arises from what Professor Root has already marked as one of the poet's conspicuous traits: 'the very frequent use of a trisyllabic or quadrisyllabic word, often a proper name, at the end of the line.'¹⁸

Occasionally after a pause or in connection with a particularly emphatic word, one syllable is omitted; *e. g.*,

O Gods, / is this / (x) *Tam/burlaine* / the thiefe? (704)
Iniu/rious vil/laines, thieues, / (x) run/nagates (1323)¹⁹

Again, in accordance with common Elizabethan practice, an important word may be emphasized by doubling a vowel sound or by giving syllabic value to a liquid or nasal consonant; *e. g.*,

Create / him Pro/(o)rex / of *Af/frica* (97)
As mon/st(e)rous / as *Gor/gon*, prince / of Hell (1389)
How far / hence lies / the Gal/ley, say/(-y) you? (2545)

Another irregularity, which appears to have had general Elizabethan authority, though it has caused agitation to editors, is the occasional introduction of extra-metrical words. It would seem that an otherwise complete blank verse line might be extended by the addition of a vocative or other phrase of direct address,

¹⁸ *Englische Studien*, XLIII, 122.

¹⁹ Compare *Dido*, You are / *Acha/tes*, (x) / or I / deciu'd (344)

Iar/bus. (x) /

Doth *Di/do* call / me backe? (686, 687)

How pret/ilie / he laughs,/(x) goe / ye wagge (1390)

Edward II, Heere, heere: / (x) now / sweete God / of heauen (2093)

And none / but we / shall know / (x) where / he lieth (2184)

or occasionally by an exclamatory adverb, without being regarded as incorrect. Observe the italicized words in the following lines:

Tamburlaine? A Scythian Shepheard, so imbellished (350)
 And him faire Lady shall thy eies behold. *Come* (3478 f.)
 Why *Madam*, thinke ye to mocke me thus palpably? (3948)
Come shewe me some demonstrations magicall (DF 179)
 Nothing *Faustus*, but to delight thy minde withall (DF 516)
No, no. Then wil I headlong runne into the earth (DF 1440, 1441)
Oh earth-metall'd villaines, and no Hebrews born! (JM 311)
I, but theft is worse: tush, take not from me then (JM 358)
No, for this example I'le remaine a Iew (JM 1705)
No, but wash your face, and shaue away your beard (Edw. 2296)
No, vnlesse thou bring me newes of Edwards death (Edw. 2377)

It would be easy to condemn such lines as corrupt, or print the additional syllables in a separate verse; but there is abundant evidence that the irregularity was usually an intentional variation of the single line. Compare the following examples from one scene of Shakespeare (*1 Henry IV*, I, iii):

O, sir, your presence is too bold and peremptory (17)
I tell thee, He durst as well have met the devil alone (115 f.)
Nay, I'll have a starling shall be taught to speak (223 f.)
'Sblood! When you and he came back from Ravenspurgh.²⁰

An ornate richness of style marks *Tamburlaine*. Assonance is very common, and in the early part of the play almost suggests that the poet has difficulty in preventing himself from falling into regular rime; *e. g.*,

witnesses . . . for this (30 f.); outrages . . . prophecies (48 f.);
 home . . . Dame (73 f.); Diadem . . . Gentlemen (147 f.);
 liue . . . loue (178 f.); followers . . . Emperours (262 f.);
 one . . . possession (339 f.).

Alliteration, often extending to several lines, abounds; *e. g.*,

the man of fame,
 The man that in the forehead of his fortune,
 Beares figures of renowne and myracle (456-458)

To see his choller shut in secrete thoughtes,
 And wrapt in silence of his angry soule (1055 f.)

²⁰ So, also *Richard II*, II, ii, 108,

Gentlemen, will you go muster men? If I know
 and same scene, l. 117,
 I'll dispose of you. *Gentlemen*, go muster up your men.

That shortly he was grac't with Doctors name (*ib.* 16 f.)
 Whose terminine is tearmd the worlds wide pole (*ib.* 653)
 And rent their hearts with tearing of my haire (*JM* 468)
 The hopelesse daughter of a haplesse Iew (*ib.* 557)
 For whilst I liue, here liues my soules sole hope (*ib.* 668)
 Vomit your venome, and inuenome her (*ib.* 1407)
 To pinch me with intolerable pangs (*ib.* 2372)
 Preach vpon poles for trespasse of their tongues (*Edw.* 118)
 A brother, no, a butcher of thy friends (*ib.* 1595)
 Forgiue my thought, for hauing such a thought (*ib.* 2531)
 he barely beares the name (*MP* 131)
 And end thy endles treasons with thy death (*ib.* 962)
 Vaild to the ground, vailing her eie-lids close (*HL* 159)

These instances indicate, however, that the poet's delight in the purely verbal quibble or jingle decreased as he grew older. It gave place to the ironic pun, which is particularly characteristic of *Edward II*. For examples see *Tamburlaine* 2507, 3638, 4226; *Jew of Malta* 817 f., 1834; *Edward II* 268 f., 314, 463, 653 f., 1532, 1584 f.

Expressing himself as he normally did in terms of the individual line, it is not surprising that in *Tamburlaine* Marlowe repeats particularly useful or eloquent verses with a frequency quite Homeric. In the two parts of the play there are at least seven verses²³ which appear without change from twice to five times each, and there are a half-dozen other cases²⁴ where a line is repeated with equally conscious purpose, but with some slight variation due to rhetorical or grammatical necessity. It is noteworthy that nearly three-quarters of these repetitions occur in the second part of *Tamburlaine*. They perhaps mark the relative haste and poverty of thought in that work.

More significant of Marlowe's confirmed mental character and metrical habit are the very numerous cases of presumably unconscious repetition, where vivid ideas automatically reappear at considerable intervals with slight differences of wording. Of such parallels between different passages in *Tamburlaine* there are at least a score which strike the attention,²⁵ and there are a great

²³ Cf. 754, 2136, 2347, 2660, 2985, 3541, 4543. I do not include repetition which has no stylistic purpose, as in 100 f.

²⁴ Cf. 571, 2397, 2629, 2696, 2703, 4407 f.

²⁵ Cf. lines 81 and 4374; 25 and 130; 82 f. and 423; 475 f. and 2646 f.; 813 ff., 2293, and 3802; 867 and 4428; 977, 982, and 3377-3379; 1131 and

many also which link the play with the other works of the poet. The number and quality of these parallels between the different works of Marlowe offer evidence, indeed, for determining the order in which they were composed.

In the previous discussion reference has been made chiefly to the blank verse of *Tamburlaine*, and enough has probably been said to show that the handling of metre in that work evidences not only Marlowe's proverbial sense of melody, but also a decided understanding of varied effects. Yet *Tamburlaine* represents Marlowe's matured practice no more in versification than it does in dramatic structure. It is very fortunate that the only other play preserved in a form equally free from suspicion in regard to textual purity and genuineness of authorship exemplifies the close as *Tamburlaine* exemplifies the opening of the poet's career. A study of the verse of *Edward II* proves a very distinct and consistent development in the direction of greater dramatic freedom; and this development is borne out by examination of the other plays, though none of these is textually unexceptionable enough to be safely made the subject of extended metrical analysis.²⁶

The general change in the tone of the verse which readers feel in passing from *Tamburlaine* to the later plays is well stated by Professor Dowden:

'In one particular a most important advance from *Tamburlaine* to *Doctor Faustus* and the later plays is discernible in versification. . . . It was in the tirades of *Tamburlaine* that blank verse was first heard upon a public stage in England. But in this play the blank verse is like a gorgeous robe of brocade, stiff with golden embroidery; afterwards in his hands it becomes pliable and falls around the thought or feeling which it covers in nobly significant lines.'²⁷

2875; 1190, 2356, and 3415; 1207, 2638, and 4033; 1493 and 4624; 1655 and 3202; 1477, 3488, and 4394 f.; 1921 and 2943; 1930 f. and 2570 f.; 1948 and 2258; 2078 f. and 3986 f.; 2602 and 2622.

²⁶ *Doctor Faustus* and *The Jew of Malta* survive in editions considerably subsequent to Marlowe's death, and both have been affected by alien revision. The only edition of *The Massacre at Paris* is peculiarly badly printed. The text of *Dido* is earlier and apparently purer, but it is of dubious homogeneity.

²⁷ *Fortnightly Review*, xiii, 81.

This growing plasticity in the verse is marked by a number of distinct metrical changes. The first is the increasing tendency to subordinate the individual verse to the speech. The gorgeous separate line which rises free from its context and fixes itself independently in the memory is rarer in *Doctor Faustus* than in *Tamburlaine*, though still present; *e. g.*,

Tis Magicke, Magicke that hath rauisht mee (138)
 Was this the face that lancht a thousand shippes? (1328)
 Ile burne my bookes, ah *Mephastophilis*! (1477)

Readers of *Faustus* are rather more likely to remember passages in which the single lines subordinate themselves to the expression of a bold philosophy. Such in a way are indeed *Tamburlaine's* apostrophe on beauty and *Faustus's* speech to Helen, but the ascendancy of the speech over the line becomes more notable in passages like the following:

Why this is hel, nor am I out of it:
 Thinkst thou that I who saw the face of God,
 And tasted the eternal ioyes of heauen,
 Am not tormented with ten thousand hels,
 In being depriv'd of euerlasting blisse? (312-316)

or

Hell hath no limits, nor is circumscrib'd
 In one selfe place, for where we are is hell,
 And where hell is, must we euer be:
 And to conclude, when all the world dissolues,
 And every creature shalbe purified,
 All places shall be hell that is not heauen. (553-558)

In this respect as in others, however, *Doctor Faustus* and *Tamburlaine* form a group together as contrasted with *The Jew of Malta* and *Edward II*. In the latter the individual line is distinctly less notable, the speeches pithier and more homogeneous. Such lines in them as do particularly emphasize themselves are usually lines of reflective rather than emotional appeal, like *Barabas's*

Infinite riches in a little roome (*JM* 72)

or *Edward's*

My heart is as an anuill vnto sorrow (*Edw.* 609)

and

But what are kings, when regiment is gone,
But perfect shadowes in a sun-shine day? (*ib.* 2012, 2013)

In technical matters also less emphasis is placed upon the separate line in the later plays. The tendency to break up the normal flow of the verse by a strong caesural pause increases regularly. I count nine instances of such pause in the first three hundred lines of *Dido*,²⁸ fourteen in the first three hundred, and twenty-nine in the last three hundred lines of *Tamburlaine*, and fifty-six in the last three hundred lines of *Edward II*.²⁹

The regular decasyllable line of the early plays likewise gives place to a considerable number of eleven-syllable (feminine ending) verses in *Edward II*. Taking the same passages of three hundred lines each, I find no feminine endings in *Dido*, six in the opening of *Tamburlaine* and eight in the closing part, and seventeen in the closing part of *Edward II*. This intermingling of eleven-syllable lines, which greatly alters the effect of the verse, is carried much farther yet (as Bullen has noted) in the translation of Lucan. I count forty-nine instances in the first three hundred lines of that work, and twenty-eight in the corresponding portion of *Hero and Leander*.

Again, the later plays show greater freedom than the earlier in the use of short lines and hemistiches. Hemistiches practically do not occur in *Dido* or *Tamburlaine*:³⁰ each speech begins a separate line; and the short lines, though skilfully used, are rare. The nine hundred lines from these plays which I have used for illustration contain only one line of two feet,³¹ one of three and one of four.³²

²⁸ Lines 301-600 of *Dido*, which seem more characteristic of Marlowe's style, contain twenty-nine marked caesural pauses, two feminine endings, eleven riming and twenty-four run-on lines, and fifty-three trochaic first feet.

²⁹ The figures for *Doctor Faustus* and *The Jew of Malta*, for the same number of lines, are intermediate: thirty-four and forty-eight respectively. The text of these two plays is so broken up, however, that a single passage of three hundred consecutive characteristic lines can hardly be found. I have therefore based my calculations in each case upon an aggregate of three hundred lines taken from three parts of the play; viz., DF 29-159, 1255-1356, 1419-1485; JM 36-177, 640-705, 2320-2410.

³⁰ For two of the very rare exceptions cf. *Tamb.*, 1391 f., 3841 f.

³¹ *Dido*, 273.

³² *Tamb.* 32 and 106.

In the typical three hundred lines of *Doctor Faustus* there are five lines of one to three feet; and in the similar passages from *The Jew of Malta* and *Edward II* fourteen and fifteen lines, respectively, of one to four feet. In the same passages of the last two plays I find also eleven and four pairs, respectively, of hemistiches.³³ The number of trochaic first feet increases also from about forty in each three hundred lines of *Dido* and *Tamburlaine* to over sixty in *Edward II*.³⁴

It is only in the run-on line that no development of freedom can be traced in the later plays. Except in the translation of Lucan, where seventy cases occur in the first three hundred lines, Marlowe seems never to have made any very large or conscious use of the unstopped verse. The last three hundred lines of *Edward II* comprise only eighteen verses which can be regarded as run-on, as contrasted with thirty-nine in the corresponding part of *Tamburlaine*. According to my count, the figures for each of the three hundred line passages I have specially examined are:

1 <i>Tamb.</i>	41 run-on lines
2 <i>Tamb.</i>	39 " " "
<i>Dido</i>	20 " " "
<i>DF</i>	44 " " "
<i>JM</i>	52 " " "
<i>Edw.</i>	18 " " "
<i>MP</i>	32 " " "
<i>Lucan</i>	70 " " "
<i>HL</i>	37 " " "

The disparity in the case of *Edward II* is partly due to the fact that the passage analyzed contains a great many one-line speeches, necessarily end-stopped. However a comparison of hundred-line extracts from each of the more important plays, each consisting of long speeches, indicates that no essential change took place in Marlowe's practice:—

1 <i>Tamb.</i> (202-301)	14 run-on lines
2 <i>Tamb.</i> (4506-4605)	16 " " "
<i>DF</i> (1322-1356, 1420-1485)	11 " " "
<i>JM</i> (36-101, 141-177)	19 " " "
<i>Edw.</i> (1991-2075, 2082-2097)	12 " " "

³³ There are about 40 hemistiches in entire play of *Edward II*.

³⁴ I count forty trochaic first feet in the passage from *Dido*, fifty and thirty-eight, respectively, in the passages from *Tamburlaine*, and sixty-two in that from *Edward II*.

As the plays of the later period make increased use of metrical devices which lead to variety and freedom, they gradually abandon the ornate rhetorical features of the style of *Tamburlaine*. Rime occurs less frequently as a conscious ornament.³⁵

The light pyrrhic ending, which gives a tripping flow to so many

* Fleay remarks in his edition of *Edward II* that 'Marlowe's use of rime scarcely varied.' It is true that the gross total of riming lines in the different plays does not undergo any sensational alteration except in *Doctor Faustus*. I count the number as follows:—

1 <i>Tamb.</i>	109 riming lines
2 <i>Tamb.</i>	112 " "
<i>Dido</i>	105 " "
<i>DF</i>	18 " "
<i>JM</i>	96 " "
<i>Edw.</i>	100 " "
<i>MP</i>	25 " "

Dividing these figures by the total number of metrical lines in the various plays, we get the following approximate percentages of riming lines:—*Tamburlaine* (both parts), 4.9%; *Dido*, 6%; *Doctor Faustus*, 2.4%; *Jew of Malta*, 4.3%; *Edward II*, 3.8%; *Massacre at Paris*, 3.9%. These results, however, do not indicate the real extent of the change, for a large number of the rimes counted are evidently unintentional and without stylistic effect. A fairer criterion is the employment of rime to point the close of a speech or scene in blank verse. There are 21 instances of this in the first part and 22 in the second part of *Tamburlaine*, 16 in *Dido*, one in *Doctor Faustus* (the concluding couplet of the play), 13 in *The Jew of Malta*, five in *Edward II*, and four in *The Massacre at Paris*.

Fleay, who counts the number of rimes in each play (making no distinction between ordinary rimes and triplets), gives the following figures:—

1 <i>Tamb.</i>	52 rimes
2 <i>Tamb.</i>	56 "
<i>Dido</i>	47 "
<i>DF</i>	12 "
<i>JM</i>	49 "
<i>Edw.</i>	49 "
<i>MP</i>	13 "

It is evident that Julius Heuser (*Der Coupletreim in Shakespeare's Dramen, Sh.-Jb.*, xxviii, 181) rather misrepresents the case when he refers to Marlowe, 'der bekanntlich seine dramatischen Erzeugnisse möglichst vom Reim frei hielt und ihn nur am Scenen- oder Aktschluss, und auch da sehr selten, verwendete.' Heuser confesses seven probably unintentional exceptions to his statement in *Edward II*.

of the verses of *Tamburlaine*, is likewise largely discarded. The first three hundred lines of *Tamburlaine* have eighty-seven instances, the last three hundred, sixty-nine instances while the last three hundred lines of *Edward II* have only thirty-one.³⁶ Alliteration, which is very striking in *Dido* and the first part of *Tamburlaine*, is only occasionally noticeable in *Doctor Faustus*, and virtually disappears in *Edward II*.³⁷

Along with the metre, Marlowe's general style grows plainer. Carpenter correctly points out the difference between *Tamburlaine* and the later works in the use of figurative language. He estimates that there are four hundred metaphors and similes in *Tamburlaine* as contrasted with a total of two hundred and fifty in four later plays. 'The most remarkable feature of the later plays,' he remarks, 'is the surprisingly small amount of figure employed.'³⁸ Vogt produces evidence to the same effect when he points out the greater boldness in the use of adjectives and the clearer reminiscences of Latin usage in *Tamburlaine* and *Doctor Faustus*.³⁹

* Such verses arise from the habit of ending the line with a polysyllable accented on the antepenult. It might be supposed that the difference indicated above is due to a decrease in the use of long proper names in *Edward II*, but this is not the case. Of the 87 polysyllables cited from the opening of *Tamburlaine* only 36 are proper names (e. g., *Tamburlaine*, *Scythia*), while of the 31 from the close of *Edward II* 14 are proper names (e. g., *Mortimer*, *Isabel*). The difference is due to the constant use in *Tamburlaine* of long common nouns (e. g., *emperors*, *passengers*, *eternized*, *exhalations*), whereas *Edward II* habitually closes its lines with monosyllables.

Dido is radically unlike *Tamburlaine* in this regard, having only 148 final polysyllables in all, or an average of about 8½%.

* Figures here depend largely upon personal impression. Counting lines in which there seems to be a marked alliterative effect between two or more strongly stressed syllables, I find at least 35 instances in the first 300 lines of *Dido*, 22 in the corresponding portion of *Tamburlaine*, and none at all in the last 300 lines of *Edward II*.

* F. I. Carpenter, *Metaphor and Simile in the Minor Elizabethan Drama*, p. 47. There seems also to be a tendency in the later plays to replace simile by metaphor. The first part of *Tamburlaine* has about eight times as many similes as metaphors, the *Massacre at Paris* about six times as many metaphors as similes.

* R. G. Vogt, *Das Adjektiv bei Christopher Marlowe*, pp. 55-59. Cf. also F. Stroheker's good dissertation, *Doppelformen und Rhythmus bei Marlowe und Kyd* (1913).

The great progress in style and versification which the seven years of Marlowe's active life brought about can be proved by statistics of many kinds. But the clearest demonstration of his development is to place side by side a dozen lines of *Tamburlaine* and an equal number from *Edward II*. I select two passages of similar feeling, in each of which the hero bewails his most irreparable loss. These are the words of Tamburlaine at Zenocrate's death-bed (3046-3063) :—

Proud furie and intollorable fit,
That dares torment the body of my Loue,
And scourge the Scourge of the immortall God:
Now are those Spheares where *Cupid* vsde to sit,
Wounding the world with woonder and with loue,
Sadly supplied with pale and ghastly death:
Whose darts do pierce the Center of my soule.
Her sacred beauty hath enchaunted heauen,
And had she liu'd before the siege of *Troy*,
Hellen, whose beauty sommond Greece to armes,
And drew a thousand ships to *Tenedos*,
Had not bene nam'd in *Homers* Iliads:
Her name had bene in euery line he wrote:
Or had those wanton Poets, for whose byrth
Olde *Rome* was proud, but gasde a while on her,
Nor *Lesbia*, nor *Corrinna* had bene nam'd,
Zenocrate had bene the argument
Of euery Epigram or Eligie.

Compare Edward's last lamentation (2507-2518) :—

And there in mire and puddle haue I stood,
This ten dayes space, and least that I should sleepe,
One plaies continually vpon a Drum,
They giue me bread and water being a king,
So that for want of sleepe and sustenance,
My mindes distempered, and my bodies numde,
And whether I haue limmes or no, I know not.
O would my bloud dropt out from euery vaine,
As doth this water from my tattered robes:
Tell *Isabell* the Queene, I lookt not thus,
When for her sake I ran at tilt in Fraunce,
And there vnhorste the duke of *Cleremont*.

The change is almost comparable with that which Milton's style underwent between *Comus* and *Samson Agonistes*. One notes inevitably the increase in dramatic appropriateness and power, the

new sense of the effect of plain details and modest statement, the dropping away of all rhetorical devices: alliteration, sonorous line endings, figure, and allusion. The whole of the later speech contains only five words of over two syllables, all quite unostentatious: continually, sustenance, distempered, Isabell, Cleremont.⁴⁰ Each passage, however, bears clearly the sign manual of Marlowe; and each rises, as the speeches of Marlowe so often do, to a crescendo of lyrical emotion unsurpassably melodious.

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⁴⁰ The last twelve lines of the *Tamburlaine* passage contain eighty-nine words; the twelve lines from *Edward II* one hundred and one.